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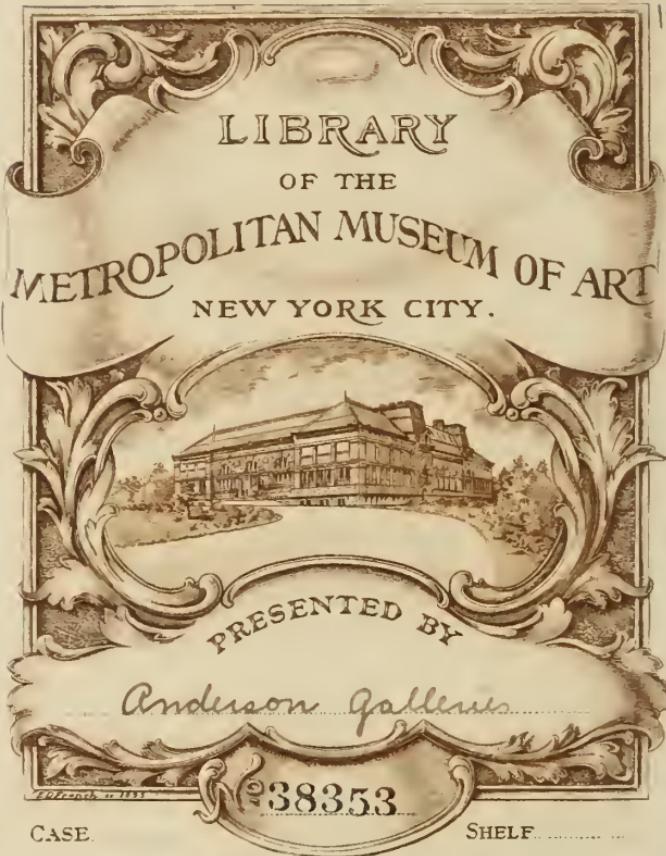
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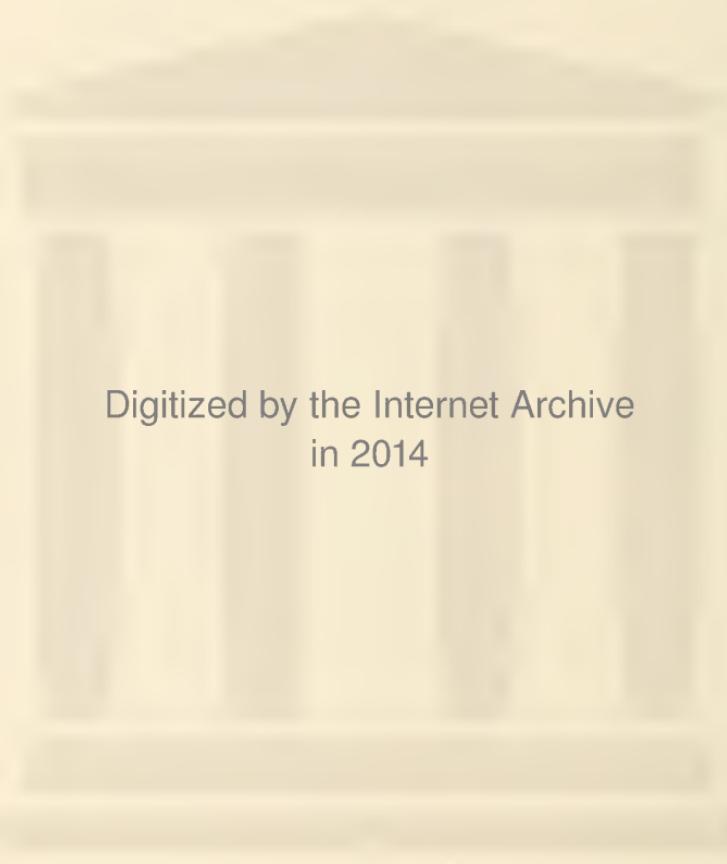


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No. 910

A PRIVATE COLLECTION
OF

Framed Etchings, Engravings, and
Mezzotints Printed in Colors

ETCHINGS

BY REMBRANDT, WHISTLER, ZORN, HADEN, BUHOT, PENNELL,
MILLET AND OTHERS

ENGRAVINGS

BY SCHONGAUER, DÜRER, DREVET, MASSON, NANTEUIL,
BARTOLOZZI, FRENCH AND ENGLISH EIGHTEENTH
CENTURY PRINTS, ETC.

MEZZOTINTS PRINTED IN COLORS

BY S. ARLENT EDWARDS (19), FRED. MILLAR; AND A FEW
PAINTINGS AND DRAWINGS INCLUDING EXAMPLES
OF RAJON, J. WELLS CHAMPNEY, C. D. GIBSON,
ALBERT STERNER, ETC.

NOW ON EXHIBITION AT THE

New Galleries

MADISON AVENUE AT FORTIETH STREET

TO BE SOLD

EVENINGS OF MAY 18 AND 19, 1911

BEGINNING AT 8.15 O'CLOCK

THURSDAY EVENING, . . . LOTS 1-111
FRIDAY EVENING, . . . " 112-206

The Anderson Auction Company

MADISON AVENUE AT FORTIETH STREET
NEW YORK

TELEPHONE, BRYANT 271

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be re-sold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Anderson Auction Company will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
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THE ANDERSON AUCTION COMPANY,
12 EAST 46TH STREET, NEW YORK.

Priced copy of this Catalogue may be secured for \$1.00.

A PRIVATE COLLECTION
OF
**Mezzotints Printed in Color, Etchings and
Engravings**

[For the convenience of purchasers the prints are arranged according to the Galleries in which they are exhibited.]

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LARGE EAST GALLERY.

Nos. 1-78.

ROZE LE NOIR.

1. CHARLOTTE.

Stipple engraving after H. Bunbury. Gold frame.

CHEVILLET.

2. AMUSEMENT DU JEUNE AGE.

After Wille. Engraver's proof with the name of painter and engraver in scratched letters only. A beautiful impression. Margins have been trimmed except at the bottom. Ornamental gold frame.

AUGUSTIN LE GRAND.

3. STIPPLE ENGRAVING.

After Schall. A beautiful example of seventeenth century work. Rare. Gold frame.

CHARLES WALTNER.

4. THE HONORABLE MRS. GRAHAM.

After the painting by Gainsborough. Signed remarque proof on vellum. Rare in this state and of such quality. There is a very slight imperfection in the sky to the left of Mrs. Graham's hat. Gold frame.

WILLIAM WARD.

5. GIRL AND PIGS.

After the painting by George Morland. Open letter proof in traced letters. Fine original impression of 1797. Black and gold frame.

ROBERT NANTEUIL.

6. MOSES.

Engraved in collaboration with Gerard Edelinck. Small reparation at the top and small repairs half way down the print in right and left margins. Gold frame.

ANTHONY CARDON.

7. INFANTINE AMUSEMENT.

Stipple engraving after A. W. Devis. THE RIVAL FAVORITES. By the same after the same. Published 1804. A pair. Gold frames of a contemporary pattern. Two pieces, one lot.

EDWARD FISCHER.

8. LADY ELIZABETH KEPPEL.

After the painting by Sir Joshua Reynolds. One of Queen Charlotte's bridesmaids; married Francis Marquis of Tavistock.

THOMAS BURKE.

9. CUPID AND CEPHISA.

After the painting by Angelica Kaufmann. Stipple engraving. Fine impression of this beautiful engraving. With margins. Ornamental gold frame.

C. WILKIN.

10. LADY COCKBURN AND HER CHILDREN AS CORNELIA.

Stipple engraving after the painting by Sir Joshua Reynolds. Engraved in 1792. Fine original impression of this most beautiful portrait group. Gold frame.

JEAN DAULLE.

11. JUPITER AND SEMELE.

After the painting by Paul Motte. Proof before all letters with the coat of arms, before the names of painter and engraver and before the inscription. A beautiful example of eighteenth century French engraving. Gold frame.

PIERRE DREVET.

12. MARIE DE LAUBESPINE, WIFE OF NICHOLAS LAMBERT.

After the painting by N. Largillierre. Fine original impression in ornamental gold frame. A splendid example of Drevet's work.

JOHN HALL.

13. EDWARD, LORD HAWKE, VICE-ADMIRAL.

After the painting by Francis Cotes. Engraved in 1793. The best portrait. Gold frame.

EDMOND SCOTT.

14. THE RING.

After Ansdell. Stipple engraving in red. Old gold frame. THE VALENTINE. Engraved by the same after the same. Stipple engraving in red. Old gold frame. A pair. Two pieces, one lot.

ANTONIO RICCIANI.

15. THE TRIUMPH OF GALATEA.

After the painting by Raphael. Engraved in 1827. Richly printed impression. Oak and gold frame.

WILLIAM WALKER.

16. THE POWER OF BEAUTY.

After the painting by Filippo Laurè. Engraved in 1767. Original impression. Gold frame.

NICOLAS DE LAUNAY.

17. ANGÉLIQUE ET MÉDOR.

After the painting by J. Raoux. Brilliant impression of this beautiful print. Gold frame.

HENRY WOLF.

18. PORTRAIT OF ROBERT LOUIS STEVENSON.

Signed artist's proof on Japan paper. Probably the best portrait of Stevenson. Black frame.

PIERRE DREVET.

19. JEAN-MARTIN MITANTIER.

After the painting by Nicholas de Largillierre. Third state of five states, with the changed address of Drevet. Rare. Ornamental gold frame.

A. BLOOTELING.

20. JAMES, DUKE OF MONMOUTH.

After the painting by Sir Peter Lely. A most powerful and effective portrait.

J. BOUILLARD.

21. THE EDUCATION OF LOVE.

After the painting by Lagrenée. A decorative little print. Gold frame.

CHALLION.

22. ELOISA WEEPING ON THE TOMB OF ABELARD.

Stipple engraving printed in red. Gold frame.

THOMAS FIELDING.

(Pupil of Ryland.)

23. THE DEATH OF PROCRIS.

After Angelica Kaufmann. Stipple engraving printed in red.

PARISÉ.

24. ABELARD AND ELOISA. SURPRISED BY FULBURD.

After Angelica Kaufmann. Stipple engraving printed in red. Gold frame.

CARLO PORPORATI.

25. THE BATH OF LEDA.

After the painting by Correggio. There is a slight water-stain in the upper right corner. Black and gold frame.

SAMUEL COUSINS.

26. THE RIGHT HONORABLE LADY DOVER AND HER SON THE HONORABLE ARGAR ELLIS.

After the painting by Sir Thomas Lawrence. Script letter proof on India paper of this beautiful plate; one of the finest of Cousins' works. Gold frame.

W. WYNNE RYLAND.

27. PERSEVERANCE.

Stipple engraving after Angelica Kaufmann.
Printed in red. Fine original impression. Gold frame.

J. K. SHERWIN.

28. MEDITATION.

Stipple engraving printed in brown. An unusually fine impression of this beautiful print. Gold frame.

JAMES A. McNEILL WHISTLER.

29. ADAM AND EVE TAVERN, OLD CHELSEA.

Unusually fine impression on Japan paper. The butterfly is clearly visible in the sky above the church tower. One of Whistler's most interesting plates marking the transition from the Thames manner to his Venice manner. Gold frame.

30. GREENWICH PARK. (Wedmore No. 33.)

Beautiful impression printed in warm toned ink on greenish paper. Gold frame.

31. THAMES POLICE. (Wedmore No. 42.)

Proof on Japan paper. Fine. One of the Thames series. Whistler gold frame.

32. EARLY MORNING, BATTERSEA. (Wedmore No. 79.)

This impression renders admirably the effect of early morning light. A beautiful and poetic little plate. Gold frame.

33. ADAM AND EVE TAVERN, OLD CHELSEA.

(Wedmore No. 144.)

Proof on thin Japan paper with the butterfly plainly visible in the sky. Gold frame.

34. BLACK LION WHARF. (Wedmore No. 40.)

Fine and clearly printed impression of brilliant effect. One of the Thames series.

"One of the greatest engraved plates that has been produced in modern times."—JOSEPH PENNELL.

Black and gold frame.

35. SOUP A TROIS SOUS. (Wedmore No. 27.)

Richly printed impression upon chine collée on Japan paper. Gold frame.

WHISTLER—Continued.

36. THE FORGE. (Wedmore No. 63.)
A richly printed impression quieter in tone than is usual with this dramatic plate. One of the Thames Set. Gold frame.
37. MILLBANK. (Wedmore No. 67.)
Proof on old paper with the lettering at the lower right removed. One of the Thames series. Gold frame.
38. DROUET. (Wedmore No. 53.)
One of Whistler's finest portrait plates. Gold frame.

SEYMOUR HADEN.

39. WHISTLER'S HOUSE AT OLD CHELSEA. (Drake No. 47.)
Signed artist's proof. Whistler's house is designated by an asterisk in the sky. In later impressions this asterisk gradually wore out. Gold frame.

FELIX BUHOT.

40. THE SOUVENIR OF THE MEDWAY.
Proof printed in brownish ink. Very beautiful in effect. Gold frame.

AFTER BOUCHER.

41. LA REVEUSE.
After Boucher. Beautiful original impression of this fine and much esteemed plate. Ornamental gold frame.

G. GAILLARD.

42. LE BERGER RECOMPENSÉ.
After the painting by Francoise Boucher. Brilliant impression of this beautiful engraving. Ornamental old gold frame.

CHARLES KEENE.

43. ORIGINAL DRAWING.
Studies of four figures—the Cabby, two Costermongers and an old gentleman with a cough. Pen and ink and pencil. Signed “C. K.” A most characteristic drawing.

JOSEPH PENNELL.

NOTE: The proofs of all the Pennell etchings were printed by Mr. Pennell himself, and are, without exception, fine. They represent some of his most recent work and the plates of all of them have been destroyed.

44. HAYMARKET THEATRE.

Signed artist's proof. Gold frame.

45. LEADENHALL MARKET.

Trial proof before the additional shading under the archway. One of the artist's finest plates. Gold frame.

ANGELICA KAUFMANN.

46. HOPE.

Stipple engraving from her own design printed in red. Slight defect on left shoulder and right arm. Old gold frame.

CLAVAREAU.

47. LA BEAUTÉ DE ST. JAMES'S.

After J. H. "Bemvell" (Bemwell). Stipple engraving. Ornamental gold frame.

FRANCESCO BARTOLOZZI.

48. THE BIRTH OF SHAKESPEARE.

After Angelica Kaufmann. Fine quality. Gold frame.

49. SHAKESPEARE'S TOMB.

Engraved by Bartolozzi after Angelica Kaufmann. Stipple engraving. Of fine quality. Gold frame.

MARIAGE.

50. ILS SONT D'ACCORD.

After the painting by Michel Garnier. Proof with the title in script letters only. Very fine impression of this beautiful and much esteemed plate. Ornamental gold frame.

R. POLLARD.

51. EDWIN AND ANGELINA.

Illustrating Oliver Goldsmith's poem of "The Hermit." Line engraving. Ornamental gold frame.

TIMOTHY COLE.

52. THE HON. MRS. GRAHAM.

After Gainsborough. Signed artist's proof on Japan paper. One of Cole's finest blocks. Gold frame.

HENRY WOLF.

53. ST. IVES.

After Sergeant Kendall. Signed artist's proof on Japan paper. Black frame.

54. HEAD OF A GIRL.

After the painting by Velasquez in the Hispanic Society Gallery. Signed artist's proof on Japan paper. Black frame.

SAMUEL PALMER.

55. THE EARLY PLOWMAN.

Fine and original impression. Mahogany frame.

AUGUSTE BOUCHER DESNOYERS.

56. NAPOLEON THE GREAT.

After the painting by Gerard. Superb original impression on paper bearing the watermark of the Imperial Eagle. Emblematic gold frame. Rare of this quality.

JAMES A. McNEILL WHISTLER.

57. SEYMOUR.

(Wedmore No. 23.)

Early impression upon old paper, before the legs of the boy were redrawn so as to be close together. Gold frame.

58. ANNIE HADEN SEATED.

(Wedmore No. 24.)

Proof on Japan paper. One of Whistler's most beautiful portrait plates and probably the most beautiful portrait of a child in etching. The daughter of Seymour Haden and Whistler's niece. Black and gold frame.

ALBRECHT DÜRER.

59. VIRGIN SEATED BY A WALL.

Engraved in 1514. Impression of unusually fine quality of this very rare plate. The lower margin has been strengthened. Black and gold frame.

REMBRANDT.

60. THE ANNUNCIATION TO THE SHEPHERDS.

(Bartsch No. 44.)

Signed Rembrandt, and dated 1634. Fine impression with the arches of the Bridge plainly visible and with fine distribution of light in the foreground. With margins.

61. THE DESCENT FROM THE CROSS, BY TORCH-LIGHT. (Bartsch No. 83.)
Signed Rembrandt, and dated 1654. From the Collection of Wilhelm Koller (Fagan No. 549). Clearly printed impression and in fine condition.
62. LANDSCAPE WITH A CANAL AND SWANS. (Bartsch No. 235.)
The only state. Signed Rembrandt and dated 1650. Fine impression. Slight reparations in upper corners.
63. ABRAHAM'S SACRIFICE.
Superb impression of this masterpiece, richly but not too heavily printed in the shadows. In finest condition. Black and gold frame.
64. REMBRANDT'S MOTHER IN A WIDOW'S DRESS. (Bartsch No. 343.)
Clearly printed impression with margins. Ebony and mahogany frame.

PAUL HELLEU.

65. PORTRAIT OF MME. HELLEU LEANING ON A HARP.
Original drawing in red and black crayon heightened with white upon Japan paper. Signed. Ornamental gold frame.

SEYMOUR HADEN.

66. SHEPPERTON. (Drake No. 71.)
Signed artist's proof. Black and gold frame.
67. KEW SIDE. (Drake No. 73.)
Signed artist's proof on Japan paper. Gold frame.
68. A WATER MEADOW. (Drake No. 20.)
Proof, unsigned, on old paper. One of the artist's favorite plates. Gold frame.

JAMES A. McNEILL WHISTLER.

69. BIBI VALENTIN. (Wedmore No. 28.)
Richly printed impression upon chine colée. In the opinion of Joseph Pennell one of the finest portrait etchings of a child by Whistler or by any other artist. Gold frame.

ALBRECHT DÜRER.

70. THE MADONNA WITH THE MONKEY.

Brilliant original impression. Slight reparations at the bottom and slightly above the monkey's tail. This print, one of Dürer's finest Madonna subjects, is rare of such quality.

71. COAT OF ARMS WITH A COCK.

Clearly printed impression. The upper left corner has been repaired. Gold frame.

72. THE PRODIGAL SON.

Clearly printed original impression. Has been folded and upper right corner has been repaired. The prodigal is said to be a portrait of Dürer himself. Black and gold frame.

REMBRANDT.

73. THE SYNAGOGUE.

Beautiful impression of this little masterpiece. Gold frame.

74. THE OLD MAN WITH A HIGH HAT.

(Bartsch No. 133.)

"This little print is delicately etched and is full of esprit."—BARTSCH.

Black and gold frame.

75. THE NEGRESS SLEEPING. (Bartsch No. 205.)

Second state of three, before the background was carried to the outer edge of the plate. Fine and rare. Gold frame.

76. REMBRANDT'S MOTHER SEATED LOOKING TO THE RIGHT. (Bartsch No. 343.)

Second state of four. An unusually fine impression. The blank paper has been remade in the upper corners and at the top.

77. AN OLD MAN WITH A LARGE BEARD AND A FUR CAP. (Bartsch No. 262.)

Impression of exceedingly fine quality. Duplicate from the Berlin Museum. Black and gold frame.

MARTIN SCHONGAUER.

78. THE ADORATION OF THE KINGS.

FIRST STATE. Before the retouch and before the added date 1482. Of the greatest rarity. Gold frame.

SMALL EAST GALLERY.

Nos. 80-III.

FELIX BRACQUEMOND.

80. SEA GULLS.

Signed artist's proof on Japan paper. Black frame.

JOSEPH PENNELL.

81. ST. CLEMENT DANES.

Signed artist's proof. Gold frame.

WHISTLER.

82. WHISTLER'S MOTHER.

Mezzotint by Richard Josey. Signed artist's proof.
Rare and fine. Gray "Whistler pattern" frame.

CLAUDE GELLEE OF LORRAINE.

83. THE CARRYING OFF OF EUROPA.

(Robert Dumesnil 22.)

Third state, clearly printed impression, with
margins.

PAUL RAJON.

84. ALFRED LORD TENNYSON.

Signed artist's proof on vellum. The best portrait
of the poet. Gold frame.

SEYMOUR HADEN.

85. THE RIVER TEST AT LONG PARRISH.

(Harrington No. 219.)

Signed artist's proof. Gold frame.

JEAN FRANCOIS MILLET.

86. PEASANTS GOING TO WORK.

Fine and clearly printed impression, not too dark
in the shadows. One of the artist's finest plates.
Oak frame.

FELIX BUHOT.

87. LA FALAISE.

Very beautiful proof without the "symphonic
border" which some collectors consider detracts from
the beauty of Buhot's plates. Oak frame.

PAUL HELLEU.

88. LA PETITE DUCHESSE.

Original drypoint. Signed artist's proof. One of Helleu's most charming portrait plates. Ornamental gold frame.

WHISTLER.

89. CHELSEA BRIDGE AND CHURCH.

(Wedmore No. 85.)

Clearly printed impression. One of the Thames Set. Gold frame.

M. E. MULLER.

90. ST. JOHN.

After the painting by Domenichino. With the date 1832. Gold frame.

MAURO GANDOLFI.

91. THE EDUCATION OF LOVE.

After the painting by Pelagio Palagi. Open letter proof. Oak frame.

FRANCIS DAY.

92. THE LETTER.

Original pastel, signed. Gold frame.

ALBERT STERNER.

93. THE BEAUTIFYING OF LUCY.

Signed and dated. Drawing. Lemon gold frame.

94. "DOLCE."

Crayon and wash drawing. Signed and dated: Oak frame.

GEORGE SENSENEY.

95. THE SYCAMORES.

Original etching and aquatint printed in colors. Signed artist's proof on Japan paper. Proof No. 19.

96. ON THE SEVERN.

Etching and aquatint printed in colors. Signed artist's proof on Japan paper. Proof No. 35. Gold frame.

REMBRANDT.

97. RESURRECTION OF LAZARUS (the larger plate).
(Bartsch No. 73.)

Early state before the shading on the two little heads and on the border. In fine condition. Black frame.

UNKNOWN.

98. THE DEAD BIRD, OR MATERNAL REPROOF.

Remarque proof with the white leaves upon the table and with the white bookmark. Fine and early impression. Gold frame.

ALBERT STERNER.

99. MANISTY AND LUCY.

Original drawing to illustrate Mrs. Humphrey Ward's novel "Eleanor." Signed and dated. This and number 93 and 102 (also from "Eleanor") are unusually fine examples of the work of this eminent Ameriean artist, and represent him at his best.

JOSEPH PENNELL.

100. MONTMAJEUR.

ORIGINAL DRAWING IN PEN AND INK to illustrate Henry James' book "A Little Tour in France." SIGNED. A most eharacteristic example of Mr. Pennell's middle period. Blaek frame.

ANTOINE MASSON.

101. GUILLAUME DE BRISACIER (The Gray Haired Man).

After the painting by Nicholas Mignard. The fourth state, the misspellings corrected. Gold frame.

ALBERT STERNER.

102. LUCY FOSTER.

Signed and dated. Drawing. Black frame.

PAUL HELLEU.

103. GIRL IN A PLUMED HAT.

Original drypoint. Signed artist's proof. Three impressions only were printed of this beautiful plate.

SEYMORE HADEN.

104. GREENWICH. (Drake No. 184.)
Second state.
"The sun is no longer visible, long lines of stratus
tranquilize the sky and the water is now broken and
receives the reflections of the building and the craft
upon its surface."
Signed artist's proof. Impression of the finest
quality. Gold frame.

ANDERS ZORN.

105. THE HON. GROVER CLEVELAND. (Delteil No. 141.)
The first plate. Rare. Signed artist's proof. Gold
frame.
106. ANNA: A GIRL OF MORA. (Delteil No. 170.)
One of Zorn's most characteristic peasant etchings.
Signed artist's proof. Gold frame.
107. EFFET DE NUIT. (Delteil No. 109.)
The exceedingly rare first state before the edges
of the plate were beveled. Signed artist's proof.
Gold frame.
108. KING OSCAR OF SWEDEN. (Delteil No. 130.)
One of Zorn's finest portrait plates. Rare of this
quality. Signed artist's proof. Gold frame.
109. GIRL SEATED WITH HER FEET IN THE
WATER. (At Sandhamm.) (Delteil No. 107.)
Signed artist's proof. Very beautiful impression.
Gold frame.

SIR EDWARD BURNE-JONES.

110. THE GOLDEN STAIRS.
Hollyer plantinotype photograph. Gray oak and
gold frame.
111. CHARITY.
Hollyer plantinotype photograph. Gray oak and
gold frame.

SECOND SESSION.

SMALL WEST GALLERY.

Nos. 112-157.

JAMES A. McNEILL WHISTLER.

112. ROTHERHITHE.

Brilliant impression on thin Japan paper. One of the finest plates of the Thames Set. Gold frame.

113. DOORWAY AND VINE. (Wedmore No. 161.)

Proof printed by Whistler and signed with his butterfly signature.

One of the famous set of twenty-six etchings of which thirty sets only were issued. An impression of unusually fine quality. In "Whistler pattern" frame.

114. TURKEYS. (Wedmore No. 165.)

Second state, with the etched butterfly. Printed by Whistler and signed with his "butterfly" signature. One of the "Twenty Six Etchings" of which 30 sets only were issued. There is a thin place in the paper to the left about two inches from the bottom of the print.

Proof presented by Whistler. In the autograph of the artist, at back of print, is written "George Munn," here follows the "Butterfly." Oak frame.

FELIX BUHOT.

115. WESTMINSTER BRIDGE, THE CLOCK TOWER.

Proof on paper soaked in essence of turpentine and bearing the red stamp of the artist. This impression gives admirably the atmosphere of London. Gilt frame.

SEYMOUR HADEN.

116. HARLECH. (Harrington No. 207.)

Etching and mezzotint with the word "Narlech" instead of "Harlech." Signed artist's proof. Gold frame.

JAMES A. McNEILL WHISTLER.

117. STREET AT SAVERNE. (Wedmore No. 11.)

Beautiful impression upon chine collée on Japan paper. Gold frame.

FELIX BUHOT.

118. LA PLACE BREDA.

Early proof before the aquatint on the sketches to the left and at the bottom of the plate, and without many changes in the plate itself noticeable in the figure of the man toward the lower right corner. From Buhot's own collection. Rare in this state. Gold frame.

119. LA PLACE BREDA.

With four dogs in the foreground and with the words "L'Hiver de 1879 à Paris" in the lower right-hand corner of the plate. This proof also is from the artist's own collection and bears his red stamp. Gold frame.

120. LA PLACE BREDA.

Proof with two dogs only in the foreground and with the words "L'Ancien Quai de l'Hotel Dieu—Matinee d'Hiver" (upside down) and the name of the artist at the top of the plate. At the bottom of the plate "Paris Sous la Meige . . .", etc., and to the right "Rue de Breda . . .", etc. A very interesting and beautiful proof. Gold frame.

121. SOLEIL COUCHANT.

Signed artist's proof. Marked by the artist "Eprenve d'Artiste," and bearing Buhot's red stamp. Gold frame.

J. F. MILLET.

122. THE GLEANERS.

With the address of Delatre. Fine and clearly printed impression, not too heavy in the shadows. One of Millet's finest plates. Oak frame.

123. THE CHURNER.

Brilliant impression upon Japan paper, with the address of Delatre. Oak frame.

124. THE MAN WITH A WHEELBARROW.

Beautiful impression, printed in brown, on old paper. Oak frame.

125. THE WOMAN CARDING WOOL.

Unusually fine impression printed in warm brown ink. One of Millet's finest plates. Impressions of this quality are rare. Gold frame.

STEPHEN PARRISH.

126. THE POOL.

Signed artist's proof on Japan paper. Oak frame.

JOSEPH PENNELL.

127. CHEYNE WALK.

This beautiful etching represents the locality made famous by the residence of Carlyle, Rossetti, Swinburne and other mid-Victorian celebrities. Signed artist's proof. Gold frame.

FELIX BUHOT.

128. UNE JETTE EN ANGLETERRE.

Proof on Japan paper bearing the artist's stamp in red, and with two dolphins only in the lower margin. Beautiful impression of this most characteristic plate. Black and gold frame.

129. THE GEESE.

Beautiful impression printed in warm toned ink. Gold frame.

130. CHAPELLE SAINT-MICHEL.

Signed artist's proof on Japan paper. Marked by the artist "Epreuve d'Artiste," and bearing Buhot's red stamp. Gold frame.

131. A STORM AT TROUVILLE.

Etched by the artist in 1874. A very characteristic plate. Gold frame.

JAS. A. McNEILL WHISTLER.

132. FUMETTE.

Beautiful impression upon chine collée. One of Whistler's earliest models. Gold frame.

133. THE ARTIST RIDLEY IN A STORM.

(Wedmore No. 77.)

On green paper. Black frame.

SEYMOUR HADEN.

134. NEW CASTLE IN EMLYN. (Drake No. 56.)

Signed artist's proof. One of the Welch plates. Black frame.

J. WELLS CHAMPNEY.

135. THE OLD ROYALIST.

Original pastel, signed. A characteristic example of the work of this eminent American artist. This pastel is an original work and is not, as were so many of Mr. Champney's pastels for a number of years before his death, a translation of the work of another. Passepartout.

ALFRED SKRIMSHIRE.

136. CARDINAL OF YORK (Brother of Prince Charles Stuart).

After the painting by Largillière. Engraved in pure mezzotint and printed in colors at one printing. Gold frame.

S. ARLENT-EDWARDS.

137. LA BELLE FERRONNIERE.

After the painting by Leonardo da Vinci. Engraved in pure mezzotint and printed in colors at one printing without retouch, as are all of Arlent-Edwards' mezzotints. All plates are destroyed. Gold frame.

138. THE GIPSY FORTUNE TELLER.

Gold frame.

139. THE FRANKLAND SISTERS.

Gold frame.

140. COUNTESS GROSVENOR.

Gold frame.

141. MRS. SIDDONS.

Gold frame.

142. THE FRANKLAND SISTERS.

Gold frame.

143. ELVIRA.

After Piero Della Francesca. Gold frame.

144. ELVIRA.

Hand-carved frame, gilded.

145. THE FORTUNE TELLER.

Gold frame.

146. ANNE OF CLEVES.

Gold frame.

147. EMMA, LADY HAMILTON.

After Romney. Gold frame.

148. PATIENCE (MRS. DRUMMOND SMITH).

After Romney. Gold frame.

149. LADY MEARS.

After Sir Joshua Reynolds. Gold frame.

150. LADY NORTON.

After Sir Joshua Reynolds. Gold frame.

151. DUCHESS OF RUTLAND.

After Sir Joshua Reynolds. Gold frame.

S. ARLENT. EDWARDS—*Continued.*

152. MRS. DAVENPORT.
After Romney. Gold frame.
153. THE YOUNG PRINCESS.
After Constantine Netscher. Gold frame.
154. MASTER LAMBTON.
After Gainsborough. Gold frame.
155. THE LUTE PLAYER.
After Franz Hals. Gold frame.

FRED MILLAR.

156. COUNTESS OF OXFORD.
Engraved in pure mezzotint and printed in colors
at one printing. Gold frame.

LARGE WEST GALLERY.

Nos. 157-167.

JOSEPH PENNELL.

157. GREENWICH PARK No. 1.
Richly printed impression. Signed artist's proof.
Gold frame.
158. ON CLAPHAM COMMON.
Signed artist's proof. Gold frame.
159. AT RICHMOND.
Signed artist's proof. Gold frame.
160. LUDGATE HILL.
Fine. Signed artist's proof. Gold frame.
161. ST. MARY LE STRAND.
An unusually fine impression on Japan paper.
Signed artist's proof. Gold frame.
162. LINDSAY ROW.
Signed artist's proof. An unusually fine impres-
sion on old paper. Gold frame.
163. GREAT COLLEGE STREET.
Signed artist's proof. Gold frame.
164. THE FOUNDER'S TOMB, ST. BARTHOLOMEW.
Signed artist's proof. Gold frame.

JAMES A. McNEILL WHISTLER.

165. LONGSHOREMEN. (Wedmore No. 43.)
Brilliant impression. One of the artist's strongest plates in point of character drawn. Gold frame.

SEYMOUR HADEN.

166. THE TOWING PATH. (Drake No. 67.)
Trial proof E before the first state, before the additional shading in the water on the bank to the right, upon the trees to the right in the upper portion of the plate, etc., etc. One of the artist's favorite plates. Richly printed impression. Signed artist's proof. Gold frame.
167. TWICKENHAM CHURCH. (Drake No. 95.)
Unsigned. From the West sale (West catalogue No. 580). Gold frame.

MAIN HALL.

No. 168.

PAUL RAJON.

168. PORTRAIT OF MME. CHARPENTIER.

Original oil painting by this eminent artist, one of the greatest portrait etchers that the world has seen. Black and gold frame.

LARGE EAST LIBRARY (Second Floor).

Nos. 169-180.

JOSEPH B. PRATT.

169. SHEP, A COLLIE.

After the painting by Frank Paton. Signed artist's proof on India paper. Signed by both painter and engraver. Gold frame.

F. STACKPOOLE.

170. LIONS AMONG THE RUINS.

After the painting by Briton Riviere. Signed artist's proof on India paper. Signed by both painter and engraver. Black frame.

CHARLES DANA GIBSON.

171. THE DOCTORS DISAGREE ABOUT MR. PIP'S ILLNESS.

Original drawing. Fine and characteristic example.

PAUL HELLEU.

172. JEAN HELLEU (the artist's son).

Drawing in red and black crayons on Japan paper. Signed. Gold frame.

173. MME. ELLEN HELLEU (the artist's daughter).

Original drawing in red and black crayons. An unusually fine example of Helleu's work. White frame.

B. WETTKANY.

174. THE WOMAN OF CREVECOURT.

Original water-color by this eminent artist. From the James L. Claghorn collection. Gilt frame.

WILLIAM MARSHALL.

175. ABRAHAM LINCOLN.

Engraved from life by William Marshall. Proof on India paper. From the engraver's collection. Brown frame.

GUSTAV KRUELL.

176. ABRAHAM LINCOLN.

Original wood engraving. Signed artist's proof. By some authorities considered the best portrait of Lincoln, and certainly one of the finest wood engravings produced in America.

PIERRE IMBERT DREVET.

177. BISHOP BOSSUET.

After the painting by Rigaud. Drevet's masterpiece and one of the masterpieces of portrait engraving. Good impression, but has been trimmed to the engraved border line and there are a number of small repairs toward the lower portion of the print. Black and gold frame.

CHARLES WALTNER.

178. MASTER LAMBTON.

After the painting by Sir Thomas Lawrence. One of Waltner's finest plates. Lettered impression. Black and gold frame.

REGINALD CLEVELAND COXE.

179. THE LOST CHORD.

Signed artist's proof on Japan paper. Etched from the artist's own painting of the same subject. This beautiful plate is suggested by Adelaide Proctor's poem of the same title made familiar to Americans by Sir Arthur Sullivan's music.

VICTOR FOCILLON.

180. THE HUSH OF NIGHT.

After the painting by J. F. Millet. Signed artist's proof on Japan paper. This beautiful plate admirably represents the brooding quiet of Millet's farm-yard. Oak frame.

SMALL EAST LIBRARY (Second Floor).

Nos. 181-183.

AXEL HAIG.

181. EXTERIOR OF BURGOS CATHEDRAL.

Folio signed artist's proof.

REGINALD CLEVELAND COXE.

182. THE RETURN OF THE HERRING FLEET.

Signed artist's proof on Japan paper. Gold frame.

THOMAS R. MANLEY.

183. NORTHPORT, MAINE.

Original drypoint. Signed artist's proof on Japan paper. Mahogany frame.

AUDITORIUM GALLERY (Third Floor).

Nos. 184-204.

ANTOINE MASSON.

184. PIERRE DUPUIS.

Engraved by Masson in 1663 after the painting by Nicholas Mignard. One of the engraver's finest plates. Gold frame.

GERARD EDELINCK.

185. JEAN BAPTISTE MICHEL COLBERT, ARCH-BISHOP OF TOULOUSE.

Second state of three states, before the change in the inscription. Trimmed about 1/16 of an inch at sides and slightly foxed, but a fine impression. Gold frame.

186. NICHOLAS FEUILLET: CANON OF ST. CLOUD.
(Robert-Dumesnil No. 204.)

Second state with the letters "C P R" after the word "Sculpsit." Gold frame.

187. GUILLAUME FRANCOIS, MARQUIS DE L'HOSPITAL.
(Robert-Dumesnil No. 246.)

The only state. Clearly printed impression. Gold frame.

188. JEAN ROUILLÉ, COMTE DE MESLAY.
(Robert-Dumesnil No. 273.)

The only state. Gold frame.

189. NICHOLAS PARFAICT, CANON OF THE CHURCH
OF PARIS. (Robert Dumesnil No. 288.)

The only state. Engraved from a painting by Nanteuil. Slight reparation in the upper right corner. Gold frame.

ROBERT NANTEUIL.

190. CLAUDE REGNAULDIN.

Engraved by Nanteuil from life in 1658. The rare second state of five states, with the date 1658 and a crochet (before the date was changed to 1661, etc.). Gold frame.

P. W. TOMKINS.

191. ZILIA.

After the painting by Miss Drax. Stipple engraving. Open letter proof. Fine. Gold frame.

192. THE RIGHT HON. SIR CHARLES PRATT (LORD
CAMDEN).

Mezzotint engraving. Gold frame.

PFOURDRINIER.

193. PORTRAIT OF DEAN SWIFT.

After the painting by Jarvis. The best portrait. Slightly trimmed at top. Some foxing in the lower margin, but a fine impression. Gold frame.

J. K. SHERWIN.

194. PORTRAIT OF SIR JOSHUA REYNOLDS.

After the painting by Reynolds. Engraved in 1784. Generally considered one of Reynolds' best portraits. Gold frame.

PIERRE DREVET.

195. PORTRAIT OF FENELON.

The famous ecclesiastic and man of letters. After the painting by Vivien. Rare. Gold frame.

JOHN AGAR.

196. PORTRAIT OF MRS. DUFF.

After Richard Cosway. Stipple engraving. Fine.

JEAN MORIN.

197. PORTRAIT OF CORNELIUS JANSEN.

The famous ecclesiastic. A characteristic and rare portrait. Slight reparation in the lower right margin.

CHARLES MERYON.

198. LE PETIT PONT. (Wedmore No. 8.)

Second state of five states, with the initials in the upper right-hand corner. On Whatman paper. An unusually fine impression not too heavily inked in the shadows. Gold frame.

BARROCCIO.

199. NOLI ME TANGERE.

Original drawing in pen and wash. Fine. Oak and bronze frame.

DESCOURTES.

200. NOCE DE VILLAGE.

After Taunay. In colors. Fine and rare; a beautiful example. Gold frame.

JOSEPH PENNELL.

201. GREAT CRANES, SOUTH KENSINGTON.

Signed artist's proof. Gold frame.

202. THE GOTHIC CROSS AT CHARING CROSS.

Signed artist's proof. Gold frame.

203. WHITEHALL COURT FROM ACROSS THE RIVER, NIGHT EFFECT.

Signed artist's proof on blue paper. Gold frame.

FELIX BUHOT.

204. LES PETITES CHAUMIÈRES.

Proof from the artist's own collection and bearing his stamped monogram in red. Usually considered one of the artist's masterpieces. Gold frame.

ENTRANCE TO AUDITORIUM (Third Floor).

Nos. 205, 206.

CLEMENT CHARLES BERVIC.

205. THE CARRYING AWAY OF DEJANIRA.

After the painting by Guido Reni. Gold frame.

RAPHAEL ERBAIN MASSARD.

206. HOMER.

Line engraving by Gerard. A companion to the preceding. Gold frame.



THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

